2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

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The casting of a brass image is a public festival, and the scene of general rejoicing. The people gather from miles round about, and there are plays and feastings for several nights, whether the Buddha is presented by an individual or by public subscription. The whole assemblage takes an interest in the proceedings, and rejoices in proportion to the success of the casting, which is effected in the same way as with bells. When the image is finished and ready to be dedicated, a great procession is formed; a band of music and dancers go at the head; the most wealthy men deem it an honour to be allowed to bear a hand in carrying the statue; men, women, and children from all the surrounding country, dressed in their gayest clothes, follow on foot or in brightly decorated bullock-carts to the bottom of the pagoda steps. Then the Buddha is carried up and solemnly deposited in the allotted place, myatta-thappè, in religious phraseology, a term not to be rendered without many words in English. It includes all the meanings of seemliness, dignity, beauty, splendour, and awe-compelling majesty. The ritual of the monks at the consecration of an image is, as in the case of the dedication of a pagoda, vague, and decided by individual opinion. Such a formal presentation service is called Nekaza, and is declared by the Sulagandi sect to be superfluous. The lineaments of the Budh are worthy of honour wherever seen, at the pagoda or in the workman's shop.

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The figures of Shin Gautama are not in themselves by any means handsome as works of art. The national skill in wood-carving is well known, and the little wooden lay figures made at Henzada and other places are remarkably clever in their variety of expression. None of this skill appears in the religious images. The modeller or sculptor is held fast by ancient custom. He must make his image of a particular pattern and with the recognised expression. The object is to portray the death of all human passions and earthly feelings. The calm, eternal sleep-like smile symbolises the attainment of ne'ban, the cessation of being, the end of the cycles of transincorporation of souls. This is all that is intended to be represented, and it is held out as a hope to the struggling sinner among earthly miseries.

2:Scott G-5 (1870's-1909)1910 AP1 Burma
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There's many a goodly image
In Mahā Myat-muni,
But Mamyay[1] shall be aged
Ere it a fairer see.

And I, the poor Inspector,
May lay me down in peace,
For when this life is ended
Existences shall cease.

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It is a very usual practice at the casting of bells and images for the onlookers to throw gold and silver articles of jewellery into the ladles of melted ore.

[1] Mamyay is a common poetical contraction for Mandalay. Man is also frequently used.

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the bell; it is indeed rather a kindly action, for the more clangour there is the more likely the nats are to observe the devotions going on. After the bell itself has been struck it is proper to strike the ground, so that the spirits of the earth may know as well as the guardians of the air. Most of the bells have a fine tone, and a flick with the finger is sufficient to cause a vibration through the whole twenty-five tons of metal in Maha Ganda. What sound the Mengôn bell, second only in size to that presented by the Empress Catherine to Moscow, is capable of producing, will never, probably, be known, for the supports have given way, and half of the rim rests on the ground. But, as Colonel Yule says, it would have at any time required a battering-ram to bring out its music. It has, since the annexation, been hung by the enterprise of the Irrawaddy Flotilla Company.

Besides those suspended round the precincts of the payā, the hti, or umbrella, on the top of the edifice, is always hung with a multitude of bells. Those on the more sacred shrines are very often entirely gold or silver. Several on the Shwe Dagôn are of gold, studded with precious stones, and are worth many hundred pounds sterling apiece. These, of course, are furnished with tongues, and the slightest breeze causes a constant harmonious tinkling, dear to the worshipper's heart. The object of these bells is identical with that of those below on the platform—to attract the attention of the good spirits in Tawa-deintha, and other abodes of the nat-dêwas on Mount Myinmo.

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Though the bells are very well moulded, the mode of casting them is of the most primitive possible character. A mould of clay is formed to represent the inside. This is covered with bees'-wax to the proposed thickness of the metal, and over this again is placed a heavy layer of clay, mixed with chopped paddy straw. Through this outer covering there are a number of funnel holes in parallel rings at distances of six or nine inches, and through these the molten metal is poured in, melting and taking the place of the bees'-wax, which flows out at the bottom. Straws inserted through the clay let out the air and steam. Thus the bell is formed in a series of rings one above the other. The

2:Scott G-5 (1870's-1909)1910 APl Burma
Burmese AP4

325 copper and tin are melted together in small open-air furnaces round about, and the crucibles are carried in little wicker baskets. Large bells usually are made in a pit dug in the ground. The metal images of the Buddha for the pagodas are cast in a similar way. When the mass has cooled, the outside is polished, and any flaws there may be are patched up. Then the inscription is chiselled on, and the bell is solemnly dedicated.

325 527 The casting is made quite as much a ceremony as it used to be in the Middle Ages in Europe. The whole district gathers to see the operation. Songs are sung, and bands clash and play while the actual casting is going on, and sometimes the vast multitude is wrought up to such a state of enthusiasm that women and children throw in their necklaces, and gold and silver rings and bangles. Traces of these are to be seen in the inside of many bells, in the shape of whitish or yellowish streaks. The workmen sometimes, in the case of large bells, try to strengthen them by twisting iron chains round the inner mould in the midst of the bees'-wax. Such a chain cable is distinctly to be seen in the great ninety-ton Mengôn bell. Since the "Great Monarch" of Moscow became a chapel, this is actually the biggest bell in the world.

788 534 The shape of Burmese bells is not handsome. They come straight down to the mouth like a barrel—not expanding at the rim, like those of European make, but their tone is very sweet. In Burma bells are entirely reserved for pagodas. A Burman never has a bell in his house; and it would, in fact, be no use to him there if he had it. Englishmen do not use them either, so that throughout the whole country the bell is only used for sacred purposes.

000 The following is a translation of the inscription on the bell numbered 15219 in the Indian section of the South Kensington Museum:—

"The Victor, the All-gracious" [referring to Gautama, the Lord Buddha].

"The gist of the discourse on worship, as it appears in the beginning of the Dhamma-set, is as follows:—One must give goods in alms; one must preach the Law: these two things are good deeds both for this world and for the next;

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

224. SCORED DESIGN ON LACQUER-WARE.

Thissi also forms the vehicle of a putty, with which mosaic of many-coloured mirror-glass is cemented together. This is used for the thrones and other appointments of the palaces, temples, and *kyaung*. Whole ceilings and walls are ornamented in this way (*thayó*). The mosaic is set off with gilt mouldings. The work, though often tawdry, is sometimes rich and impressive, both as to design and colour (*Frontispiece*). 531 [322]

Foot-gear used to be of the nature of luxury in Burma. In houses and boats people always go barefoot. But in many parts of the dry zone the thorny weeds make sandals a necessity. The common material is raw buffalo-hide, covered on top with woollen cloth and having cloth-covered straps. The straps come from the sides, near the hollow of the foot, and arch over to the spot where the toe-post of the Indian patten is set. Tanned leather slippers of European shape made by Chinese are now ousting the Burman sandal and wood patten. 295

Most of the well-known metals are found in Burma. Before the importation of pig, bar, and sheet metals, and of metal manufactures from the West began, Lawá settlers from Zimmè (Chiengmai, *Tyin-mai*) practised the smelting of iron, copper, tin, zinc, and lead. These industries have disappeared. Metal goods used to come in from the Shan States and China, but the principal manufacture was carried on by Burmans and Talaings. Even at present, the only heavy metal goods imported are iron cauldrons, anvils, sledge-hammers, and vices—besides machinery. Saws, files, chisels, augers, hinges and locks, nails and screws, dies and taps, pocket-knives and fancy metal goods, are imported. Bells for the temple precincts were, until recently, the heaviest castings made, but of late a 325 [439]

[531 322]

224. ETCHED DESIGN ON LACQUER (HNGEP-PYITTAUNG).

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

325 rivalry has sprung up between the towns in casting large images. For the best bells, a bronze consisting of four parts copper to two of tin is used. The alloy is enriched—as they fancy—by pious donors who cast silver into the melting-pot. Ordinary bells are made of brass; images also are cast in brass. The

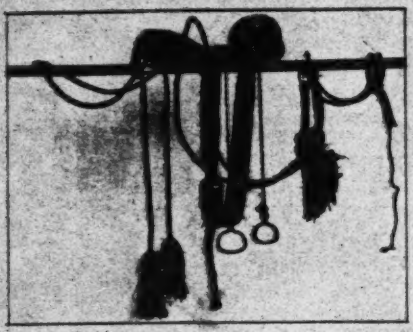
225. LACQUER-WARE DEALER.

226. SANDAL-MAKER.

alloy consists of about 70 per cent. copper to 20 of zinc, and 10 of lead. The image or bell is modelled in wax as thick as the metal is intended to be, upon a core of clay. A shell of clay is plastered over the wax with the needful supports between the clay surfaces at intervals. When the clay has dried, the mould is heated and the wax run out, ready for casting. The crucibles are of clay, of about two hundredweight capacity, and are heated by a forge-blast. The Burman castings are seldom sound, and never so fine and clean as those of the Shans. Though the bells are defective in tone, the *kyizi* (Nos. 22, 86) and the round, hammered

227. BRASS-WARE FOUNDERS.

25; Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4



229. BURMAN HORSE-FURNITURE.

gongs (*maung*, No. 322) have very sonorous qualities. Copper and brass utensils are not used by the Burmans for cooking, but brass is used for fruit-platters, water-cups and bowls, betel-boxes and spittoons, mortars, scales and weights, cow-bells, and furniture for horse and bullock harness.

The import of iron and steel began centuries ago, nevertheless blades of Shan steel and manufacture are still accounted the best. With the exception of Shan settlers, the Burmans were the only blacksmiths of the country till the Chinese blacksmiths arrived. The hill-people depended for their chief implement and their weapons upon the dominant races. The Burman forge is the same as the Shan, on a bigger scale. The hearth is at the ground-level, with a pit in front, to enable the smith to stand up to his work if needful. He does most of it sitting on a peculiar round-backed seat to the right of the blast. The anvil is like a hammer-head, set upright in a block of wood. There is a trough shaped like a canoe for quenching the work and the tools. The hammers are from one to five pounds, the pincers of the universal pattern. There are the ordinary punches and sets. The blast is on the plan of the bamboo blast in No. 235, but has large cylinders of palm trunks in which pistons, packed with feathers, are worked alternately. The Chinese blacksmith had already adopted the European anvil and heavy sledge-hammer for forging iron axles and tyres, anchors and grapnels. These the Burman has adopted in turn. The bench-vice is also universal. The Chinaman adheres to his horizontal wooden box-blast, fitted with valves like a double-action pump, whereas the

229. BURMAN BLACKSMITH (OLD STYLE).